

Through Slanted Oval Windows I Can See The Wind

A piece of music for chamber orchestra by

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Instrumentation

One player per part unless otherwise specified.

Flute
Oboe
Clarinet in Bb
Bassoon

Horn in F
Trumpet (Bb or C, player's preference)
Trombone
Tuba

Percussion
Kick drum, low tom, snare drum, suspended crash cymbal
Soft mallets and regular sticks (usage indicated in score)
2 suspended crash cymbals may be used for variety,
in which case the player should alternate instinctively.

Violin I (4)
Violin II (4)
Viola (3)
Cello (3)
Double Bass

If possible the strings should be arranged so that first and second violins are seated opposite one another.

If the stage is wide enough, winds and brass should be placed in a single row around the strings.

Percussion should be placed in the center of the stage, behind the strings,
so that it divides the winds from the brass (in the same row if possible).

If it is possible to amplify the ensemble so that the percussionist can play fortissimo (or louder) without holding back
for worry of drowning out everyone else, please do so.


Performance Notes

Bars 78 (rehearsal letter **K**) to 84 should not be conducted, and each individual player should take the ritardando at his
or her own pace. It is best if this section can be memorized. Players should hold the fermata at bar 84 until everyone has
arrived, at which point the first violinist should cue the last chord. The conductor may cue this chord if necessary.

Single line staves are used for clapping, stomping, and knee patting sections whenever possible. When players must
perform one of these actions while playing their instrument, the regular five line staff is used with X shaped noteheads
below it.

A performance should last just a little longer than six minutes.

Notation

 = Clap, stomp feet, pat knees, or knock on instrument. Follow the text direction before the note.

Percussion Notation:



Kick DrumLow TomSnare DrumSuspended Crash Cymbal

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Score in C

Nicholas Norton

[illegible]

7
4

Vln. I 2 *mf* *f* subito *p*

Vln. I 3 *p* 3

Vln. I 4 *pp* *mf*

Vln. II 1 *p* *mf* *pp* *f*

Vln. II 2 *p* *mf*

Vln. II 3 *pp* 3

Vln. II 4 *pp* *mf* pizz.

Vla. 1 6 3 *ppp* *mf*

Vla. 2 cresc. 3

Vla. 3 < *pp* pizz. arco

Vc. 1 *mp* *mp*

Vc. 2 *pp* 3

Vc. 3 *pp* 3

D.B. pizz. *mf* 3 *f*

Vln. I 1 5 6 3 *p* *mp*

Vln. I 2 *mp*

Vln. I 3 3

Vln. I 4 subito *p*

Vln. II 1 *pp* *mp*

Vln. II 2 *dim.* *p*

Vln. II 3 3

Vln. II 4 subito *p*

Vla. 1 3 *mp* arco 6 3 *p* *mf*

Vla. 2 3

Vla. 3 pizz. *p*

Vc. 1

Vc. 2 3

Vc. 3 3 *pp*

D.B. 3 *mf*

6 A

Hn. *ff* *pp*

Tpt. *ff* *pp*

Tbn. *ff* *pp*

Tuba *ff* *pp*

Perc. *p* *cresc.*

6 A

Vln. I 1 *pizz.* *mp* *5:4*

Vln. I 2

Vln. I 3

Vln. I 4 *f* *p*

Vln. II 1 *mf*

Vln. II 2 *mp* *cresc.* *mf*

Vln. II 3 *f*

Vln. II 4 *f* *pizz.* *p*

Vla. 1 *5:4*

Vla. 2 *p* *f*

Vla. 3 *arco*

Vc. 1 *f*

Vc. 2 *3*

Vc. 3 *mp* *f*

D.B. *3*

7

Hn.

Tpt.

Tbn.

Tuba

7

Perc.

7

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

D.B.

ff

ff

ff

ff

mf

p

mf

pp

pp

pp

mf

ff

p

pizz.

mf

p

f

[illegible]

This page of a musical score is for a symphony orchestra. It features staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B♭ Cl.), Bassoon (Bsn.), Horn in F (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba, Percussion (Perc.), Violins I (Vln. I 1), Violins I & II (Vln. I 2, 3, 4), Violins II (Vln. II 1), Violins II & II (Vln. II 2, 3, 4), Viola I (Vla. I), Viola II (Vla. 2, 3), Violoncello I (Vc. I), Violoncello II (Vc. 2, 3), and Double Bass (D.B.).

The score is written in 4/4 time, with a key signature of one flat (B-flat). It includes various musical notations such as notes, rests, dynamics (pp, mf, f, p), and performance instructions like "Foot stomps" and "Knock on the body of the instrument". The score is divided into measures, with some measures containing multiple staves for different instruments. The page number "15" is visible in the top left corner.

[illegible]

30 31 32 33

Fl. *p* *f* *espress.* *cresc.* *ff*

Ob. Clap: *mp* *f* *ff*

B \flat Cl. Clap: *mp* *f* *ff*

Bsn. Clap: *mp* *f* *ff*

Hn. *mp* *p* *mp* *f*

Tpt. *p* *mp* *f*

Tbn. *mp* *p* *mp* *f*

Tuba *mp* *p* *mp* *f*

Perc. *mp* *p* *mp* *f* (Soft mallets) *pp* *fff* *p*

Vln. I 1 *I* *f* *pp*

Vln. I 2 *III* *f* *pp*

Vln. I 3, 4 *cresc.* *mp* Div.

Vln. II 1, 2 *cresc.* *mp* Div.

Vln. II 3 *mp*

Vln. II 4 *mp*

Vla. 1, 2 Con sord. arco *pp* *cresc.* *mp* Div.

Vla. 3 Con sord. arco *pp*

Vc. 1, 2 Con sord. arco *pp* *cresc.* *mp* Div.

Vc. 3 Con sord. arco *pp*

D.B. *pp*

54

54

54

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[illegible]

50

H

Fl.

Ob.

B♭ Cl.

Bsn.

Tpt.

Tbn.

Perc.

Vln. I 1

Vln. I 2

Vln. I 3

Vln. I 4

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

D.B.

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are Fl. (Flute), Ob. (Oboe), B♭ Cl. (B-flat Clarinet), Bsn. (Bassoon), Tpt. (Trumpet), Tbn. (Trombone), Vln. I 1, Vln. I 2, Vln. I 3, Vln. I 4, Vln. II 1, Vln. II 2, Vln. II 3, Vln. II 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, Vc. 3, and D.B. (Double Bass).

The score is written in a standard musical notation, including notes, rests, and various musical symbols. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamics such as *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). There are also articulation marks like accents and slurs.

The page number 55 is visible in the top left corner. The score is arranged in a system with multiple staves for each instrument, showing a complex orchestral texture.

[illegible]

60

Hn.

Tpt.

Tbn.

Tuba

mp *mf* *f*

mp *cresc.* *f*

mp *mf* *f*

mp *mf* *f*

[illegible]

Unconducted, each player ritardando at his or her own rate, wait for other at fermata before moving on together
rit. ----- ♩ = 52

78

Vln. I I
pp warmly
Solo
poco dim.

Vln. II I
pp warmly
Solo
poco dim.

Vla. I
pp warmly
Solo
poco dim.

Vc. I
pp warmly
Solo
poco dim.